

# THE AMERICAN MAGAZINE OF ART

DECEMBER, 1921

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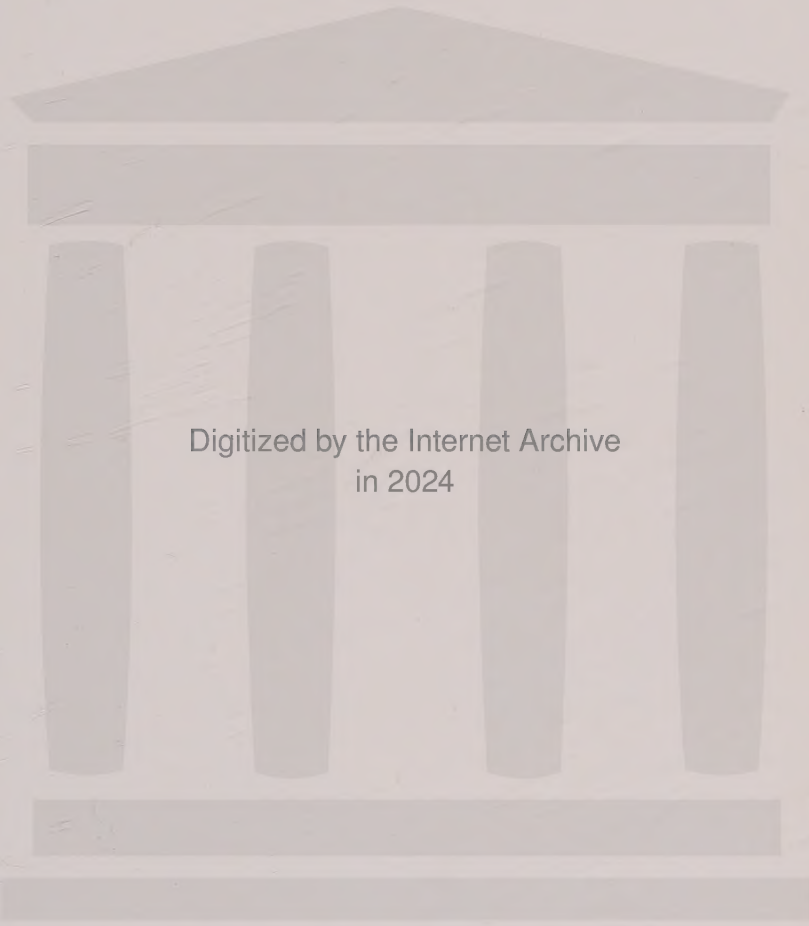
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ARCHITECTURE, PAINTING AND SCULPTURE PROTECTED BY MINERVA  
FROM THE RAVAGES OF TIME

By

JOHN S. SARGENT

MUSEUM OF FINE ARTS BOSTON



# THE AMERICAN MAGAZINE OF ART

VOLUME XII

DECEMBER, 1921

NUMBER 12



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EDUCATION OF ACHILLES BY THE CENTAUR  
CHEIRON

BY JOHN S. SARGENT

## JOHN SARGENT'S DECORATIONS

IN THE ROTUNDA OF THE MUSEUM OF FINE ARTS, BOSTON

BY JEAN N. OLIVER

ON THE afternoon of October 20 an assemblage of Boston's leading citizens gathered in the rotunda of the Museum of Fine Arts to witness the unveiling of the Sargent decorations. Artists and art students, connoisseurs, critics, the cognoscenti, and also the casual gallery visitors—all waited with bated breath for the signal. From some distance down a long corridor, unseen music drifted lightly through the air as Mr. Arthur Fairbanks, Director of the Museum, gave the signal, the big, fog-white curtain, which was quivering overhead enshrouding the ceiling, detached itself, seemingly, crumpled together and floated upward, through an aperture in the high roof above. For one instant there was the

intense stillness of appreciation, an unconscious gasping of breath, and then came a spontaneous burst of applause.

As a critic has said of this latest work of John Sargent: "It is in the full flower of his genius that he has created this masterpiece. No living painter can equal the ultimate perfection of this work." Heroic, yet magnificently simple in design and execution, the purity and nobility of the classic is combined with that modern and highly original style, in both pattern and color, which has always distinguished the art of this great "New Master." In the present case it seems as if he had never felt the fatigue of the effort—the figures appear to have evolved themselves in their proper places;



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#### CLASSICAL AND ROMANTIC ART—APOLLO, PAN AND ORPHEUS

yet when one considers the five years spent by Mr. Sargent in planning and perfecting this stupendous work, the magnitude of the undertaking can be somewhat understood.

Four large oval paintings, four smaller paintings to fill circular spaces, four bas-reliefs, and four unframed bas-reliefs make up the sum total of this decoration. Of great interest is the fact that not only the paintings but all the work of the reliefs and the mouldings were made by the painter-sculptor's own hands.

The white severity of the museum ensemble is agreeably relieved by the very beautiful color scheme predominating—the background in several of the paintings being deep mellow blue, the figures being of golden-ivory flushed as with life. One of the great beauties of the decoration is the successful use of bas-relief—"One feels that here is a painter who is an architect, too, and that he has composed a symphony of architecture, sculpture and painting."

On entering the museum and ascending the white marble staircase—which is wide

enough to allow twenty persons abreast to mount it—past the portrait bust of Martin Brimmer, the first president of the museum, who seems to stay on guard at the foot of the stairs, the first of the decorations in the large oval before one is "Architecture, Painting and Sculpture Protected by Minerva from the Ravages of Time." Here the three seated figures with the symbolic implements of their profession form a group of compelling interest, the charm of exquisite color arrangement adding to the balance and harmony of the design. The blue tone of the background, like the color of a sunlit sea, with a lighter blue as of the heavens above, and the figures and drapery in warm and cool ivory tones are indescribably beautiful, and the subtle touch of golden-yellow and dim Chinese red, with the tan gold of the inner portion of the shield, give exquisite contrast. Minerva, with outstretched arms and enveloping drapery, forms a protecting background, while at one side, disappearing from the scene, is Old Time with his destructive scythe.





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#### APOLLO AND THE NINE MUSES

"The Sphinx and the Chimaera" in conception and color design has a touch of appealing mystery, the flowing curved lines and extended wings of the Great Riddle contrasting interestingly with the steel stolidity of the passive Sphinx. In color this subject is distinctly attractive. The background is of the remote tone of night time, the Sphinx the warm grey sand color of the great desert, and the wings of the Chimaera blue and pale gold.

"Classical and Romantic Art," with five figures, including the great god Pan, makes a group of varied interest and beautiful line. Here again the color, quietly beautiful as it is, modifies and softens the classic severity of the figures—Pan and his tiger skins, a draped figure in garment of palest turquoise-green, the dim gold of the bars of light behind Apollo, are the essentials.

"Apollo and the Nine Muses" is enchantingly rhythmic in line and action, the graceful, half-draped figures, circling about the god, making a group of perfect harmony of movement. In tone this painting is of ivory greyness, the soft citron-yellow of the

dirt behind the herd of Apollo giving relief to the figure against the blue background.

The smaller circular paintings are "Music," "Astronomy," "Prometheus Attacked by the Vultures Sent by Zeus," "Ganymede Carried off by Zeus in the Form of an Eagle." Over each of these medallions is a relief of two boys and shield below an open relief, in pure white, again below a framed bas-relief, the latter with palest of gold suggested in the ornament of the frames and the light sand tone of background. These framed reliefs in subject are "Cupid and Venus," "The Three Graces," "Venus and Psyche," and "Dancing Figures." Then there are the unframed reliefs, "The Education of Achilles by the Centaur Cheiron," "Aryphion, one of the Twin Sons of Zeus, Who Became a Great Musician," "Satyr and Maenad," and "Fame."

In the vast hall beyond the rotunda, where the tapestries, Flemish and of the sixteenth century, hide the cold walls with their rich, faded tones, a collection of the original drawings made by Mr. Sargent for this





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## THE THREE GRACES

Mural Decorations By

JOHN S. SARGENT

MUSEUM OF FINE ARTS  
BOSTON





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## CUPID AND PSYCHE

Mural Decorations By

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THE SPHINX AND THE CHIMAERA



MUSIC



GANYMEDE

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Mural Decorations By  
JOHN S. SARGENT

MUSEUM OF FINE ARTS  
BOSTON



work can be found. Here, too, is the model made one-eighth the size of the rotunda, and this latter beautiful, miniature work of art has been given to the pupils of the Museum School.

It was in 1916 that plans for the decoration of the rotunda materialized. The original intention was to have three large lunette paintings as the main decoration, but Mr. Sargent found this was impossible because of the shadows thrown. Some semi-structural changes in the surfaces of the dome itself were found necessary, and

it was then decided to use a rib treatment. Then the model was made and even the actual lighting conditions were approximated, and all designs tried upon it. From 1916 to 1921 this work has been in progress, subject to some interruptions. The general scheme was tried or developed on the model, the building was prepared for the application of the mouldings, reliefs and enrichments. Then all these were made and put in place, and, lastly, the paintings, medallions and large canvases were installed and Mr. Sargent gave the finishing touches.

## SOME FEDERATION EXHIBITIONS

THE American Federation of Arts will have on the road this season no less than fifty-eight traveling exhibitions. These cover a wide variety of subject material and many are of unique, as well as engaging interest.

For example, among the exhibitions of oil paintings is one of *Paintings of the West*, comprising twenty-five pictures of western scenery and people, painted, for the most part, by members of the Taos Colony in New Mexico, Californians and mid-western artists. Ernest L. Blumenschein, O. E. Berninghaus, E. Irving Couse, W. Herbert Dunton, Victor Higgins, William R. Leigh, Julius Rolshoven, Bert G. Phillips, and J. Henry Sharp, all members of the Taos Colony, have made notable contributions. Among the California painters represented are Maurice Braun, Benjamin C. Brown, R. Clarkson Colman, and Marion K. Wachtel. Birger Sandzen, of Lindsborg, Kansas, represents the Middle West, and among the eastern painters represented, who have painted in the West, are Everett L. Warner and Albert Groll. This is practically the first time that the California painters, as a group, have exhibited in the East. Supplementing this collection is a group of thirty-five etchings, dry-points and aquatints, by George Elbert Burr, of Colorado, of the desert in Arizona, New Mexico, and Southern California—a splendid pictorial record, rendered with consummate skill.

Another interesting exhibition, which started on its travels November 1, comprises

*Pictures of Children*, oil paintings, miniatures, small bronzes and prints. To this collection Mr. Adolph Lewisohn lent his painting by George Bellows of "Jean"; the National Gallery of Art in Washington lent "Caress Enfantine" by Mary Cassatt; Charles Hopkinson contributed "The Piazza Door," a portrait of one of his little daughters; Henry Salem Hubbell lent his portrait sketch "Twee-Deedle, Jr."; and Emil Fuchs his "Ethelmary Oakland," the little actress. Other painters represented were Adam Emory Albright, Marion Boyd Allen, Hilda Belcher, Louise Cox, Charles C. Curran, Constance Curtis, Gertrude Fiske, Lilla Cabot Perry, W. Sherman Potts, Alice Kent Stoddard, and William J. Whittemore. Besides which, through the medium of prints, chiefly in color, are represented George de Forest Brush, William M. Chase, John W. Alexander, Lydia Field Emmet, William Sargeant Kendall, Marie Danforth Page, Jessie Willcox Smith and James McNeill Whistler. The miniaturists contributing are: Carlotta Saint-Gaudens, Annie H. Jackson, Margaret Foote Hawley, Hannah Elliott, Berta Carew, and A. Margaretta Archambault. The sculpture lent by the Gorham Galleries included works by Caroline Peddle Ball, Edward Berge, Anna Vaughn Hyatt, Albert Jaegers, Frederick MacMonnies, Edith Baretto Parsons, Janet Scudder, and Bessie Potter Vonnoh. Included in the print collection is a group of five wood block prints of Japanese children, by the late Helen Hyde.

The *Pictures of Children* exhibit is proposed primarily for grown people, but the Federation is also sending out an *Exhibition for Children*, comprising paintings by Elizabeth Shippen Green Elliott, prints in color of works by Maxfield Parrish and Jessie Willcox Smith, a photograph of the painting by John W. Alexander of a *Little Girl and Doll*, and famous works by Reynolds and Raeburn; a group of ten illustrated books for children, and a group of miscellaneous objects—toys, silver, pottery and the like. Among the toys is a beautiful little miniature bedroom set, secured through the Arden Galleries, New York; hand-made painted furniture—twin beds, chiffonier, chairs, table—everything complete, to the little covers on the bureau, silk quilts on the beds, lamp, matches, powder box, books, bureau and table accessories, truly a work of art. Of interest to little boys are two sets of Indians on horseback, by Dana Marsh, very realistic and splendid, and so constructed that, when drawn across the floor on checker wheels, the horses gallop and the tomahawks are waved. Many a child of mature years will undoubtedly find delight in this exhibit, and to the little ones it must prove both educational and entrancing.

More than a year ago Mr. Allen Eaton, of the Sage Foundation, assembled for the American Federation of Arts a collection of approximately four hundred *Prints*, chiefly in color, reproducing paintings by distinguished artists, with the purpose of introducing the public to this inexpensive form of good art and the purchase of pictures of this sort for modest homes. So successful has this exhibition and smaller ones of like character proved that this summer Mr. Eaton assembled a somewhat similar collection of *Prints in Color and Photographs* especially suitable for *School-room* and *Library decoration*. The *Prints for the Home* are sent out unframed. The *Prints for School-room and Library decoration* are simply framed, in a light moulding, and, at their initial showing during October in the Sage Foundation Building in New York, attracted much favorable attention.

A delightful exhibition of *Wood Block Prints* by American wood block printers has been assembled and sent out by the

American Federation of Arts this year. This collection comprised eighty-seven prints when it started on its travels November 1, and represents the work of the following artists: Dean Babcock, Eliza D. Gardiner, Frances H. Gearhart, Bessie Ella Hazen, Helen Hyde, Frank B. Lemos, Allen Lewis, Tod Lindenmuth, Walter J. Phillips, Marion Richardson, Birger Sandzen, Alice R. Huger Smith, Vivian F. Stringfield, Ted Swift, Gustave Baumann, Ambrose Patterson, Pedro J. Lemos, and Bertha Lum. Only those who have kept in close touch with art matters are aware what interesting and remarkably effective work is now being done in this medium. An art lover, seeing this collection, remarked that it was, in his opinion, more typically American than any exhibition of work in any other medium that he has seen. In every instance the artists seem to have chosen familiar subjects from their own surroundings, the California painters showing California landscapes and figures, and displaying in their work not a little of the influence of the Orient. The mid-west painters have given themselves to interpretation of mid-western scenery—and so it goes. That such a variety in expression could be obtained through a single medium is remarkable. The color wood blocks of Alice R. Huger Smith, of Charleston, South Carolina, are peculiarly decorative and exquisite, rich in color, harmonious in line, and extraordinarily simple in treatment. Gustave Baumann shows colorful landscapes, very differently rendered, but equally original and impressive, pictures very near to Nature but at the same time very boldly interpreted. Bertha Lum exhibits figure subjects, illustrative, imaginative, Japanesque, beautifully rhythmic. The Lemos brothers of California make a splendid showing with their landscapes in color—fine in design, simple in composition. A single Canadian artist, Walter J. Phillips, has made a valuable contribution and shows work of an exceptionally fine character. But all the work shown in this exhibition is well up to the high standard of the best.

Of quite a different type is the *Town Planning Exhibition*, which likewise started on a six-months circuit November 1. This consists of twenty-nine mounts, 30 by 42





ETHELMARY OAKLAND

EMIL FUCHS

IN THE EXHIBITION OF PICTURES OF CHILDREN

inches in dimensions, showing plans and photographs of work in progress or accomplished, in Washington, Minneapolis, Pittsburgh, Albany, San Francisco, Harrisburg, New York City, Boston, Kansas City, Lake Forest, Illinois, and elsewhere. There are parks and playgrounds set forth, river and water-front improvements, railroad bridges and approaches, civic centers, progress pictures of street widening, and representation of the Canadian Sunlight Planning; examples of interesting suburban development, of tree planting; examples of flag poles, fountains, exemplary treatment of subway entrances, elevated railroad terminals, and the like, as well as one chart showing eight art galleries. With this comprehensive and miscellaneous exhibit is shown, as supplementary, a group of seven mounts giving views of the Forest Hills Gardens, Forest Hills, N. Y.; Grosvenor Atterbury, Architect; Olmsted Brothers, Landscape Architects; developed by the

Sage Foundation Homes Company and completely exhibiting what can be done along these lines. The material for this exhibition was assembled for the American Federation of Arts by Mr. Andrew Wright Crawford, of Philadelphia, but the preparation of the mounts, etc., was undertaken by the Washington office.

In connection with this subject it is interesting to know that applications for traveling exhibitions have been received this season from forty out of the forty-eight states. The largest number of applications have come from New York State, next largest from Ohio; Illinois and Kansas following, with Texas, Tennessee and Washington State but little behind. There is evidence of decided awakening of interest in the South.

The largest number of demands are for oil paintings and water colors. The print exhibitions, however, have proved very popular.

L. M.



GROUP OF THE NATIVITY

ANTONIO ROSSELLINO

COURTESY OF THE METROPOLITAN MUSEUM OF ART, NEW YORK

## GROUP OF THE NATIVITY

By ANTONIO ROSSELLINO, 1426-1478

In the Metropolitan Museum, New York

Here is the tale of wonders come to pass  
 Upon a winter night in David's Town,  
 When (runs the legend) loving ox and ass  
 Before the new-born Savior bowed them down.

Here is the story of the manger told  
 With painted terra cotta figurines  
 In most divine simplicity of mold,  
 By Rossellino of the Florentines.

This dreamer of the Renaissance, who wrought  
 For leaner years past his abundant age,  
 Left here immortal medium of his thought,  
 Which is become our timeless heritage.

For half a thousand years have failed to trace  
 Their scars on Mary's robes and haloed hair,  
 Nor is the infant Jesus' smiling face  
 For all the wasting centuries less fair.

Still kneel the kindly beasts, gray Joseph bends  
 Bewildered eyes above the Holy One,  
 And still Madonna, worshipping, attends  
 With adoration on her little Son.

—AGNES KENDRICK GRAY.





HILLSIDE STUDIO OF MR. AND MRS. THAD WELCH

## SANTA BARBARA'S ARTIST COLONY

BY L. W. WILSON

**T**HE situation of Santa Barbara is one of extraordinary beauty. The city is nestled in a long, narrow valley, stretching directly inward from the sea and slowly rising as it advances inland. The ocean frontage is a sweeping curve, of which practically the whole has been reserved to the public. High rolling country bounds the valley right and left, the city limits including a ridge that rises steeply six to eight hundred feet above the level of the sea; and beyond this, to the north, loom the mountains. The climate is superb, and the vegetation, which is semi-tropical, is luxuriant and varied. The streets of the town have been laid out checkerboard fashion. There is no need of a

park system, for there is no population of workers who require it, and there is no necessity for creating scenery! The whole country is the most superb of parks, a marvelous heritage which God has given to it. Santa Barbara is no provincial town. Its citizens are far-gathered. The mountains do not define their horizon; for many of them the sea has set no bounds. They have come here because in their hearts they have the vision of the City Beautiful.

In the middle of the crescent rising from the sea, directly opposite the anchorage grounds, lie the Old Mission and the city of Santa Barbara, on a low plain, above the sea level, surrounded on three sides by an



THE MOKALTAM HILLS

CARL OSCAR BORG

amphitheater of mountains, which slant off for miles. The Old Mission stands a little back of the city, and is a collection of well-preserved historical buildings, in the center of which are two high towers, with a belfry of several bells. This old-time tower of the typical Spanish style is a mark by which ships may come to anchor.

It is an ideal city, this Santa Barbara, with the charm of English rural homes, Italian sunny skies, and American mountain scenery so strangely commingled. The perfume of the oranges and roses, the organ chants and faint sounds of Spanish prayers, recall the days of Spain when there was peace and quiet, and an existence altogether romantic and poetical. Years of the best of the old Spanish and the wildest of the new Spanish, Bay of Biscay and Gulf of Mexico, Pacific Ocean—the waves of all of them tossed destinies. Wholly generous and free-handed was the life led here by men and women of degree under the rule of Spain and Mexico, when the laws of the Indian were still the laws of the land, and its old name, “New

Spain,” was an ever-present link and stimulus to the warmest memories and deepest patriotism of its people. It was a picturesque life, with more of sentiment and gayety in it, more also that was truly dramatic, more romance, than will ever be seen again on those sunny shores. The aroma of it lingers here still; industries and inventions have not wholly slain it; it will never be quite lost.

Here in this artist's paradise have gathered a colony which includes the men and women famous in our world of art in the United States today: Thomas Moran, the dean of American artists, whose last picture, painted at the age of eighty-two, is one of his most beautiful, is now at work on others which combine his long years of experience and genius; Lockwood de Forest, who, in the midst of turmoil and strife of the world at large, keeps his steadfast and serious path along the life of art he loves so well and has so wonderfully given to the world to share.

The famous mural paintings and portraits





WILD MUSTARD

JOHN M. GAMBLE

of both Mr. and Mrs. Albert Herter are widely known; and their keen delight in Santa Barbara has opened the eyes of many of its inhabitants who might be less fortunate in ability to see beauty around them.

Fernand Lungren, whose paintings of desert scenes hold high place in the realm of art, has made his home in Santa Barbara for years. At present he is adding to the little city by his deep interest in a community idea to develop the best and highest in all who care to take advantage of a school wherein all may benefit from the best instruction. Mr. and Mrs. Herter have given of their time and their genius to this school, as well as other generous-minded artists in many professions.

Alexander Harmer, today recognized as authority in his paintings of the old Spanish days, and dress, and customs, occupies a most picturesque studio in one of the too few adobe houses of the old period of Spain and Mexico. These interesting buildings, with wide porches and open patios, spoke of sunshine when the flags flying from the

Presidio were other than those of the new United States.

John Marshall Gamble, born in Morristown, New Jersey, in 1863, has given to the world the beauty of the wild lupine and mustard as has no one else. Our hillsides and canyons and sand dunes have taken on a new beauty to "the man in the street" because of his brush and his loving heart. Mr. Gamble is a pupil of the San Francisco School of Design, later of the Academie Julian, Paris (atelier Jean Paul Laurens and Benjamin-Constant). Probably the influence of Emil Carlsen has more to do with the development of Mr. Gamble's painting than any other. He has devoted the greater part of his life to trying to express the beauty of the wild flowers of California as a part of the landscape, and the world today applauds his success. What is not generally known is that Mr. Gamble is also a portrait painter of great ability.

A very modest painter of pastels, by a process entirely original, is William Otte. His fairy eucalyptus trees on a sun-drenched

hillside, just seen, possibly through a golden mist; then again in full glory, have brought delight to many people, and his paintings are in many homes.

Oscar Coast and his wild flowers, Dwight Bridges and his splendid drawing, Paul Harvey and his sunset beaches, wet with the incoming tide, David Imboden—the number grows and grows, in this artists' colony in our dream city.

Carl Oscar Borg, born in Grimstead, Sweden, in 1879, was apprenticed to a decorator at the age of fifteen. Two years later he went to sea, and landed in London, where he studied scene painting and worked at it at the Drury Lane Theater. In 1901 he started for America, drifted to Canada, and a year or so later studied in New York and

Philadelphia, and in 1904 landed in California. Mr. Borg is a self-taught artist, endowed with the indomitable spirit of his Viking ancestors. He has persisted in his art until success crowned his efforts and revealed a rare poetical nature. His skies are luminous and beautiful with clouds that really float. He grasps his subjects with a power and breadth born of genius, coupled with close application. There is something stately and classic in his work. His is a distinct and varied style. He is picturing the dwellings of the Hopi Indians with great historical accuracy.

Dewitt Parshall and his gifted son, Douglas Parshall, are two very interesting members of this famous artists' colony of beautiful Santa Barbara.

## CONTEMPORARY ARGENTINE SCULPTURE

FROM A TOURIST'S NOTEBOOK

BY CORNELIA BRACKENRIDGE TALBOT

THAT the Argentinians are lovers of sculpture is evidenced by the quality and quantity of pieces exhibited in the streets and in the seventy-three parks of their magnificent city, Buenos Aires.

The parks vary in size from "the chip of an old block" in a congested district to an expanse covering acres, called "Recolecto."

The beautiful Avenida Alvear, extending from the heart of the city to one of the most fascinating race tracks in the world, is for sculpture-loving people a strand of pleasure pearls.

The setting of each statue or monument has been carefully considered.

An odd corner in a congested district is separated from the commercial surroundings by a huge palm, beneath which a charming little maid dispenses pleasure alike to the esthetic and the thirsty.

One of the most recently established pieces of contemporaneous Argentine sculpture in Buenos Aires is a huge fountain by Lola Mora, an Argentine sculptress.

It is set with the "La Plata" (Silver River) as a great and glittering background, for the river there is seventy-two miles wide.

In the National Gallery of this city are

examples of contemporaneous native work which run the gamut of Argentine responsiveness.

Compare the living merriment of the fascinating baby head by Juan Carlos Navarro with the heartrending pathos of the figure "My Sister" by Jose Fiorvanti.

I predict for Fiorvanti a place in the world's history of sculpture. His clarity of vision, his ability for expression, his untrammelled originality, make me wish that space here permitted of other reproductions of work by this youthful artist.

The contrasts in the use of the same block of marble for the textures of hair, flesh, and background add interest to the splendid head of "Tehuelche" by Alberto Lagos.

Rogelio Iruetha's "Solicitude" shows greater influence of the antique than is generally found in the work of South American artists.

To omit descriptions or reproductions of the various monuments given by other countries, or commemorating events in the world's history, is to leave unmentioned many points of real interest and great artistic merit in the sculpture of that magnificently progressive city, Buenos Aires.





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NATIONAL GALLERY OF BUENOS AIRES, ARGENTINA



FOUNTAIN

BUENOS AIRES, ARGENTINA

LOLA MORA



MI HERMANA MARIA

By

JOSE FIORVANTI

NATIONAL GALLERY OF BUENOS AIRES, ARGENTINA





## FOUNTAIN

SEPARATED FROM THE CONGESTED DISTRICT BY A PALM

BUENOS AIRES, ARGENTINA



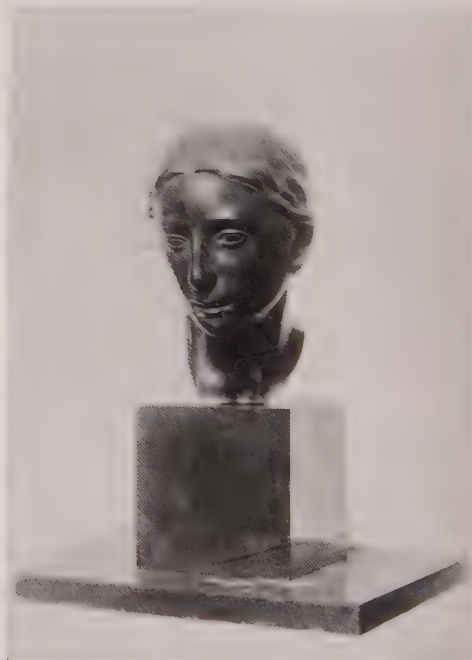
SONRISA

JUAN C. OLIVA NAVARRO



TEHUELCHÉ

ALBERTO LAGOS



SOLICITUDE

ROGELIO IRUTHA

NATIONAL GALLERY, BUENOS AIRES, ARGENTINA





THE VALLEY OF CONTEMPLATION

H. I. STICKROTH

## HARRY I. STICKROTH

BY EULA LEE ANDERSON

THE work of Harry I. Stickroth, a young artist of much promise, was shown at the Toledo Museum of Art last year. When just a lad, he began his art training in the public schools of Toledo, his initial exhibition at the Museum being an event of his fourteenth year. At that time the annual exhibition of art and manual training of the public schools was held at the Toledo Museum. Young Stickroth submitted a drawing of a horse, and this drawing, with others, was chosen to illustrate a newspaper article concerning the exhibition.

Doubtless encouraged by this incident, the youth, at the early age of fifteen, departed for New York City to pursue a course of training at the National Academy of Design. There he studied under George de Forest Brush, by whom his work was greatly influenced.

While at the Academy, in 1914, he won the Fellowship of the American Academy in Rome, which gave him \$3,000, three years' travel in Europe, and study in Rome at the Academy's School of Fine Arts. This was a well-earned honor, considering the number of clever young students in the art schools of New York, Chicago, and other large cities, both here and in France, who competed for this splendid recognition. A mural composition, "Good Government," won him this

fellowship, the idea for the production being founded on Truth and the Ten Commandments. The judges who awarded the fellowship were: Edwin H. Blashfield, John W. Alexander, and Kenyon Cox. The American Academy in Rome was founded by J. Pierpont Morgan, W. K. Vanderbilt, Henry C. Frick, Charles F. McKim, Henry Walters, and Harvard University. Its charter and active members are made up of many notable Americans.

While at the Academy, in Rome, Mr. Stickroth executed a mural painting, "The Valley of Contemplation," which was exhibited at the Academy. This mural was included in his exhibition at the Toledo Museum of Art. It is especially charming in its color balance—an important feature which is lost in the reproduction.

His portraits and landscapes are reminiscent of the old Italian School and are characterized by a love of order and design, together with fine drawing.

A portrait group of three is lovely for its warm colors contrasted with the light flesh tones. The filminess of transparent materials and the sheen of satins and velvets are well handled.

The decoration, "Shepherd with Goats," is notable for its color and draftsmanship. Rolling hills of Greece stretch away and meet



A YOUTH

H. I. STICKROTH

the horizon in the background, and in the foreground the shepherd sits looking toward the hills, while tending his goats. A tall tree spreads its branches over the shepherd, the beautiful foliage forming a decorative pattern full of detail. This, however, in no way detracts from the central theme of the painting.

A "View of Bellegro" is another canvas done during the later Italian period. It is loose in handling and while vague in outline, is fundamentally sure in draftsmanship. Masses of early spring foliage are depicted in gray greens and white greens, reflecting purple shadows in the foreground and lower

middleground. In the distance against the delicately colored sky is outlined a castle, the abode of Harry Stickroth during his stay in this part of Italy.

A self-portrait of the artist is almost boyish in expression—a work of his earlier days, possessing rich, low-keyed color as well as style and distinction—qualities that are to be found in all his work.

"Florence" is a portrait of Mrs. Stickroth. It is an excellent likeness, the color and handling expressive of the old Italian School, which influence is felt in so much of this artist's work.

In his drawings are included a "Portrait



of His Mother," of a "Young Man," and of "Wayne." They are delightful studies in portrait drawing, and show the artist's knowledge in handling the texture of materials. The "Study of a Fig Tree" is splendidly drawn and is interesting for its detail of design.

His drawings, more especially than his paintings, call to mind the old masters, reminding us of the German, Holbein. Stickroth has expressed the growing need of a frank return to draftsmanship, feeling that it has been largely lost in the search of the moderns for color and sunlight.

Stickroth is one of the few modern artists who have worked in tempera, a process of painting used by the early painters before oils came into use.

During the past year he has worked with Barry Faulkner in doing the mural decoration in Washington Irving High School, in New York City.

Mr. Stickroth has recently become instructor to the upper grade students in mural painting at the Chicago Art Institute. He is a man of charming personality and sincerity of character, both of which are assets in attaining success.



WAYNE

By

H. I. STICKROTH

# THE AMERICAN MAGAZINE OF ART

AN ILLUSTRATED MONTHLY MAGAZINE

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LEILA MECHLIN, Editor

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## NATIONALITY IN ART

Cecilia Beaux in an address made at the International Congress of Art, held in Paris last September, referring, not to art today but in the past (the subject under discussion being the history of art), said that we have no national art, meaning that our traditions were essentially European. But her statement, as reported, has been generally interpreted to mean that our art in the United States has not up to the present time found distinctive national expression.

To an extent this is true, not only of the United States but of all the European nations, and will become more and more so as internationalism increases. Marked national traits are to a large extent the result of isolation. Climatic conditions and other physical facts which affect habits of life primarily differentiate the people of one nation from those of another. Such influences, however, are mitigated by intercommunication—the railroad, the steamboat, the aeroplane, the telephone, the telegraph, the wireless; the organization of industries, of commerce, yes, even of labor, helps to draw all nationalities together, to

make us one great family, establishing similar habits of life in all parts of the world.

The effect of this is the obliteration of superficial, external differences. The picturesque peasant costume in many places in Europe is disappearing, and were the peoples of nations, once widely different, to pass in parade, even the discerning might find it difficult, at a distance, to point to this one and that and confidently say, "She comes from here. He comes from there."

But nationalism goes deeper than this. As in the family certain traits are characteristic and inherited, descending from generation to generation, so in a nation spiritual differences abound. Individuality is not a matter of appearance but of something much deeper and more profound; and as there are few who duplicate one another in feature, so there are an exceedingly small number individually alike. Originality in art is not a matter of deliberate intention but of individuality on the part of the artist. John Smith cannot be like Thomas Jones; even if he tries, he can only be a weak imitation of him.

In an effort to be distinctively American, the early school of landscape painters in the United States sought out subjects typical of the United States—Niagara Falls, the great Rocky Mountains; the early sculptors selected for their chief theme the American Indian. There is still a tendency on the part of Europeans to require of America representations of Indians and amaze landscape themes, but this again is mistaking the clothes for the man, the external and material for the soul and spirit.

We may borrow from France, from England, from Italy, from Japan, but in the end we are bound to be American. Those characteristics which the A. E. F. displayed as it swung down the Champs Elysées in Paris, rank after rank, stirring the hearts of the French people, would be as truly manifest in our art were it likewise selected and marshaled. The spirit of youth, of hopefulness, of vigor and sincerity is to be found in large measure in the output of American studios. No remnant of a people is entirely representative, and for the most part our art is judged by remnants, small groups, single exhibitions. If one wished to name



typical American painters, sculptors, etchers, wood-block printers, it would be an easy thing to do, but it is not the rare exception to which we would point. Our claim is that a spirit of nationalism pervades it all, and that this nationalism is so pregnant and persistent that it will survive the leveling influence of internationalism, at its best or at its worst.

Our art in America is going to be good or bad according to the life we live, the ideals we pursue. The two are dependent upon one another—art and life, life and art. To say that we have no national art would simply be to admit that as a nation we have no individuality.

## NOTES

The thirty-fourth annual exhibition of American Paintings and Sculpture opened at the Art Institute, Chicago, Thursday afternoon, November 3. It includes 200 paintings and about 80 works in sculpture. The following awards were made by the Art Committee of the Art Institute and the Jury:

The G. Logan Medal and \$1,500 were given to Cecilia Beaux for "The Dancing Lesson."

The Potter Palmer Gold Medal and \$1,000 were won by the portrait bust of the late Frank Duveneck by Charles Grafly.

The Mrs. Keith Spalding Prize of \$1,000 for the best landscape was given to "Morning Light" by Elmer Schofield.

The Norman Wait Harris Silver Medal and \$500 was awarded "Portrait of an Old Lady" by George Bellows.

The Norman Wait Harris Bronze Medal and \$300 was given to a large decoration, "Ave Maria," by Wellington J. Reynolds.

The Mr. and Mrs. Augustus S. Peabody Prize of \$200, for purchase or a prize for a painting by one of the younger artists, was won by Felicie Waldo Howell's "From the Attic Window."

The William M. R. French Memorial Gold Medal of the Art Institute Alumni Association was awarded Eugene Savage for "Arbor Day."

The Martin B. Cahn Prize of \$100 for the best painting by a Chicago artist was awarded to Frank C. Peyraud for "Late Afternoon."

The Charles S. Peterson Prize of \$500 will probably be held over as a fund to accumulate with the sum of next year.

The Friends of American Art announced the purchase of Leopold Seyffert's Temple Gold Medal Painting, "A Model," for their permanent collection.

The Honorable Mentions are affixed to the works "Unfinished Figure" (Sculpture) by Sherry Fry, "Cupid and Gazelle" by S. P. Jennewein (sculpture), "St. Philomela" by John Gregory (sculpture), and the paintings "Compassion" by Anthony Angarola and "Late February" by A. T. Hibbard.

The Chicago Public School CHICAGO Art Society reports one PUBLIC SCHOOL hundred and eighteen pic-ART SOCIETY tures placed in twenty-four schools, during a period covering twelve months, at a cost of \$3,278.90. "Why," asks the author of the report, "are we expending this amount in pictures for the public schools this year? Is it to give the children a technical training in art?" "If the pictures help children interested in such a training, we are very glad," she answers, "but our purpose, however, is a different one. We want to broaden their horizon and give them one of the noblest forms of joy."

Special commendation is given the colored Copley print of Violet Oakley's "Drafting of the Constitution." "We have referred before to the difficulty of obtaining dignified and artistic pictures of historical subjects. We have had reason to groan inwardly more than once during visits to the schools to see on the walls pretty inanities of the Puritans and of the Pilgrim Fathers, who surely deserve better of their countrymen. Picture men—we refuse to call them artists—have sinned grievously in giving us fanciful representations of Washington at Mount Vernon. The pity of it, when there are such excellent portraits of our first President! Violet Oakley gives us one of Washington, noble, dignified, forceful, and, with him, others of that group who dreamed and toiled and laid the foundations on which statesmen of today build, often a thought too easily. Violet Oakley's is a fine picture. May we have many copies in our schools!"

In this connection mention may be made of the traveling exhibition of photographs and prints in color, especially suitable for schools and public libraries, assembled by Mr. Allen Eaton for the American Federation of Arts, and lately shown in the Sage Foundation Building, New York.

Few events in the art world "BLUE BOY" have created as great a AND HIGH sensation as a sale, in PRICES October, of Gainsborough's "Blue Boy" and Reynolds' "Mrs. Siddons as the Tragic Muse" from the Westminster collection by the Duveens, for a price approximating £200,000—under normal rate of exchange, \$1,000,000. The price paid for the "Blue Boy" was £170,000.

It is rumored that the portrait of "Mrs. Siddons" will go to the Louvre, though the report has not been confirmed. The "Blue Boy" is to be brought to this country for exhibition after being shown publicly in London and Paris for a fortnight each. According to the *Art News*, Mr. Henry E. Huntington is the actual purchaser of the "Blue Boy," the Duveens having acted as his agent. But this has been denied.

The "Blue Boy" is one of the most famous, if not the most famous, of Gainsborough's paintings, and the price paid is the highest ever paid for any single painting. It was painted, tradition has it, to demonstrate the possibility of making an effective picture with a cold color predominating. It represents the son of a prosperous iron-monger, Buttall by name, who lived in Soho. In 1796 it passed into the possession of the Prince of Wales; later he gave or sold it to a Mr. Nesbitt, from whom it passed into the possession of Hoppner, the painter. Earl Grosvenor bought it from Hoppner early in the last century, and it has remained in Grosvenor House ever since.

The canvas is 5 feet 10 inches in height by 4 feet wide. The figure of the lad is life size, and he is seen in Van Dyck dress, tunic and knee breeches of blue satin. In his right hand he holds a plumed beaver hat; over the left arm hangs a coat. The background is a richly colorful landscape.

The high rate of war taxation is given as the reason for the sale, and while the

transfer of such a painting from England to America enriches our nation, there is something pathetic in the fact.

While bringing a much smaller price, the portrait of "Mrs. Siddons as the Tragic Muse" is scarcely less famous. Reynolds originally priced it at one thousand guineas, but ultimately sold it to M. de Calonne for £800. Mr. Smith, of Norwich, bought it in 1795 from the Calonne sale for £700 and sold it to G. Watson Taylor for £900. When Mr. Taylor's pictures were dispersed at Christie's, in 1893, Earl Grosvenor then obtained it for £1,837.

It was painted when Reynolds was at his best and has distinct dramatic, monumental quality. Both it and the "Blue Boy" have been repeatedly reproduced and are thus familiar to almost everyone.

In this same connection mention may well be made of a notable purchase of two Rembrandts by Mr. Joseph E. Widener, of Philadelphia, a "Portrait of Titus" and the "Portrait of Magdalen Van Loo."

The St. Paul Institute announces an interesting program of activity for the current season, including a series of exhibitions opening October 1 and continuing to June 15. These exhibitions for the most part consist of local work, such as Photographic Art by the Professional Photographers of St. Paul; Joint Exhibition of Paintings by St. Paul and Minneapolis Artists; Interior Decoration by the Interior Decorators of St. Paul; Black and White Exhibit by St. Paul Artists' Society; Architectural Art by the St. Paul Branch of the Institute of Architects; Art Posters by pupils of St. Paul Public Schools. In addition there will be an exhibition of water colors circulated by the American Federation of Arts and a one-man exhibition by Philip Little, of Boston. It is undoubtedly very desirable for local organizations to encourage local art and to occasionally give opportunity of comparison with the art from other places.

Under the auspices of the St. Paul Institute, Dudley Crafts Watson, extension director of the Minneapolis Institute of Arts (as well as director of the Milwaukee Art Association), will give a series of six





MASSASOIT

CYRUS E. DALLIN

ERECTED ON COLES HILL, PLYMOUTH, MASS.,  
BY THE IMPERIAL ORDER OF RED MEN

lectures on "Art Appreciation." There will also be lectures on literature and on music, together with concerts, motion pictures, and other cultural entertainments.

The St. Paul Institute has established a community center which it calls "American House," where community work is carried

on. It is one of those organizations which has a broad outlook and a long arm and does not forget that art is, and must always be, an integral part of a well-rounded life.

The rapidly growing importance of the activities of the Art Alliance of Philadelphia in the movement of the day is very evident from a mere perusal of the autumn announcement. Acquisition of the adjoining property to the present building of the alliance in Rittenhouse Square has materially added to the space available for the use of members now numbering about seventeen hundred and still increasing. Among other advantages to be observed are the doubled capacity of the restaurant, the addition of the North Gallery for exhibitions of an intimate character, and of a number of well-lighted studios on the upper floors leased to professionals in the various arts.

There was held in the galleries this autumn an interesting exhibition of portraits of former presidents of the Musical Fund Society subsequent to 1820, painted by Thomas Sully, John Neagle, J. C. Darley, and Carol H. Beck, lent through courtesy of the society. This was followed by another exhibition of illustrations by N. C. Wyeth, of "The Courtship of Miles Standish," "Westward Ho!" "King Arthur," "Rip Van Winkle," with a number of mural paintings, the sketches for which were included in the show.

Cooperating with the lessees of the American Academy of Music, the Art Alliance is planning to have a series of exhibitions this season in the corridors of the academy. The concentration of large numbers of people in a place of amusement such as this is seized upon by the management of the alliance as a favorable opportunity of bringing the people daily in contact with good art work. The corridors of the first and second floors, with their available wall space, will be used for the purpose, of course, lighted artificially, and the works shown will be on sale.

Another exhibition is being planned by the alliance that will be not only unique in its way, but should reflect great honor upon its sponsors in reviving the memory of one of the greatest artists of the eighteenth

century, Benjamin West, born in 1738 at Springfield, near Philadelphia, president of the Royal Academy, 1792-1820, and the master of many distinguished American painters, such as Gilbert Stuart, Charles Wilson Peale, John Trumbull, Thomas Sully, and others of lesser prominence. Naturally it would be impossible, under the circumstances, to place on exhibition in the galleries of the alliance such vast canvases as "Christ Rejected" or "Death on the Pale Horse," formerly in the Pennsylvania Academy. It is thought, however, by Mr. John F. Braun, president of the alliance, organizing the show, that there could be assembled an excellent collection of small studies for these large works, such as one that appeared in the Pennypacker sale last season made for his work "The Death of Nelson," together with portraits, drawings and etchings, many of them in possession of old families in this vicinity.

Paintings by Emil Carlsen, A. B. Davies, J. Alden Weir, and William L. Carrigan were shown in the galleries of the Art Alliance from October 24 to November 14. Etchings by Joseph Pennell were shown in the North Gallery, beginning October 20. Also a series of lectures on the Fine Arts will be given under the auspices of the Alliance in the foyer of the Academy of Music. Among the speakers already secured are Robert Henri, George de Forest Brush, and Professor Frank Jewett Mather, Jr., of Princeton.

E. C.

THE TOLEDO ART MUSEUM CHILDREN AND THE ART MUSEUM has been something more than a pioneer in establishing relations of a tangible and effective sort with the little citizens. The result is that the children of Toledo feel that the museum is their own possession, and, incidentally, a generation of art lovers is being upbrought in that enterprising Ohio city.

The story hours have become immensely popular and a distinct feature of the museum's work. A picture of the children attending one of these story hours is given herewith, and the following interesting statement is taken, with permission, from the museum's bulletin:

"The aim of the story hours has always been to lead the children to love art, whether

expressed in painting, sculpture, prints or architecture. The story theme has never been used, but rather have the little ones been shown the structure of art, according to the laws of design and color. Having come to recognize some of these fundamental laws, they are eager to find their application in each example presented to them. It is exhilarating, stimulating, almost like a game to them, this searching and finding, and quite naturally the story expressed comes to take second place in their enjoyment.

"Some two years ago it was decided to go back to the beginning of things, so that the children might get a glimpse of the unfoldment of art. They seemed to live, in make-believe, in old Egypt and in Greece, and they came to know more than one might imagine of the art of both, and found for themselves the characteristics of each. Then they saw Greek art planted in Italy and watched there the growth of the native school through its earlier period. During the coming season the High Renaissance will be studied and discussed by these little folk. It often is surprising to adult visitors to see how easily the children are led, how much they discover for themselves, how much they retain, these children, who range in age from five to sixteen years.

"In this program on Italy have been included not only the fine arts but also some of the little arts, furniture, glass, printing and metal work, together with a study of the cities of Florence, Venice and Rome, all of which it is hoped will make it possible for the children to imagine and live over again the artistic life of Italy during the period of the Renaissance."

ART IN THE CORCORAN GALLERY OF ART will hold its Eighth Biennial Exhibition from

December 18, 1921, to January 22, 1922. The opening reception promises to be an uncommonly brilliant affair, as it will undoubtedly be attended not only by members of the Cabinet, Supreme Court, Senators, Members of Congress, and representatives of the Diplomatic Corps, but also distinguished foreigners in attendance at the Disarmament Conference.

The William A. Clark generous money





SCHOOL CHILDREN VISITING THE TOLEDO MUSEUM OF ART

COURTESY OF THE TOLEDO MUSEUM OF ART

prizes, accompanied by the Corcoran Gallery's medals, will be awarded as usual, besides which numerous purchases will be made from the fund which Senator Clark has established and from the Corcoran Gallery's own revenue. The Jury of Selection and Award comprises the following: Frank W. Benson, chairman; Gifford Beal, Charles H. Davis, Victor Higgins, and Joseph T. Pearson, Jr.

During the past month or more several notable one-man shows have been held in the Corcoran Gallery, among which mention should be made of the very excellent showing of water colors, oil paintings and miniatures by Miss Bertha E. Perrie, well-known Washington artist, who died quite suddenly at East Gloucester in September; an exhibition of etchings of the Desert by George Elbert Burr, shown under the auspices of the American Federation of Arts; and a collection of forty or more aquatints in color, and etchings, by John Taylor Arms, formerly of Washington, but now of Fairfield, Connecticut, corresponding secretary of the Brooklyn Society of Etchers.

During the early part of November the Corcoran Gallery also showed a Japanese exhibition, organized by the Cleveland

Museum of Art, consisting of paintings by members of the Nippon Bijutsu-in of Tokyo, representative of modern Japanese art.

The St. Louis Public Library ART IN THE ST. announces an interesting LOUIS PUBLIC series of exhibitions for the LIBRARY current season, beginning October 1 with an exhibition of Drawings, Photographs, and Sketches by members of the St. Louis Architectural Club, followed monthly by lithographs by Birger Sandzen, paintings by members of the Two-by-Four Society, etchings lent by the American Federation of Arts, paintings by Mrs. Katheryn E. Cherry, illustrations and decorative drawings by Gisella Loeffler, paintings by Fred Roe, printed fabrics lent by the American Federation of Arts, wall paper lent by the American Federation of Arts, photographs by the St. Louis Camera Club, and paintings by a group of drawing supervisors of the public schools. In September were shown wax-crayon sketches of Colorado by Maurice Braun, who spent about three months in St. Louis this fall.

The Art Department of the Public Library is under the capable charge of Miss Mary Powell.

ART EXTENSION IN ILLINOIS

The Illinois Art Extension Committee, appointed under the University of Illinois, held its sixth meeting on the 14th, 15th and 16th of October as part of the Better Community Conference then in session at the State University at Urbana, under the direction of Dr. R. E. Hieronymus, better community adviser for the state.

This committee is fortunate in having for its head Lorado Taft, the sculptor, and for its executive secretary Charles A. Bennett, of the Manual Arts Press, well known throughout educational circles.

The morning sessions were devoted to the business of the committee: Reports of subcommittees, discussion of how best to cooperate with existing organizations in the state, such as the Library Extension Commission, the State Historical Society and others, discussion of problems and open questions, and the forming of new subcommittees for the undertaking of further work.

The committee has in circulation throughout the several communities of the state exhibitions of paintings, of landscape plans, of industrial art, and will have exhibitions of city plans and community buildings. A new collection, consisting of twelve large paintings, suitable for showing in the larger towns and cities of the state, has been obtained from Illinois artists by Ralph Clarkson, and will soon be in circulation. The committee is particularly interested in promoting community festivals, plays, etc., as a means of entertainment to displace traveling carnivals and the like, and to that end a book box containing literature designed to help and instruct those so interested, has been put in circulation. An exhibit of costumes will soon be ready. This subcommittee has also sent letters to the mayors of the state, to chambers of commerce and commanders of the American Legion, protesting against traveling carnivals, and has been gratified to learn that two cities have already complied with the request.

At its afternoon and evening sessions the committee was addressed by Lorado Taft, his subject being "Seeing Illinois First"; Dean Davenport, of the University of Illinois, on "The Great Commandment";

Zona Gale on "The Spirit of Good Will," and again on "Neighborliness"; and by a number of other prominent people. Those anticipating the convention by a day were permitted to hear Percy McKaye read before the Department of English on the afternoon of the 13th and to attend the dinner given in his honor at night at which he talked on "The Community Drama—Its Motive and Method of Neighborliness."

ART IN LOS ANGELES

The California Art Club of Los Angeles opened its twelfth annual exhibition at the Museum of History, Science and Art on October 7.

Four prizes were offered this year. The Ackerman Prize of \$100 for the best example of figure painting was awarded Donna Schuster for her painting, "Little Mother," a charming study of a little girl rocking her dolls in a shaded arbor. Three prizes which were offered by Mrs. Henry E. Huntington, on behalf of the Los Angeles Museum, were awarded as follows: Clarence Hinkle, portrait; Orrin White, landscape; Emma Saboni, miniature.

Many well-known names were noted in the catalogue, such as Edgar Payne, who won the Martin B. Kahn Prize at the Chicago Art Institute in 1920, Carl Oscar Borg, Benjamin C. Brown, Aaron Kilpatric, Julia Bracken Wendt, Karl Yens and Guy Rose. About sixty-five artists were represented.

The recently formed Sculptors' Guild of Southern California is of particular interest, because its purpose is not only to produce and exhibit the works of members but to aid in beautifying the city as it grows. An exhibition will be held later in the season in which the purely decorative in sculpture, as well as sketches showing more utilitarian objects for public usages, will be combined. David Edstrom has been elected president and Ella Buchanan vice-president.

Mr. Earl Etendahl, in his gallery in the Ambassador Hotel, is showing an unusual collection of etchings and engravings by old and modern masters. The prints shown cover the last four centuries. Among them are works by Whistler, Zorn, Dürer, Rembrandt, and the later American etchers, Benson, Kinney and Pennell.

Fourteen paintings by Chauncey F.



Ryder are being exhibited in a room at Cannell and Chaffin's, attracting much attention and calling forth high commendation.

R. Clarkson Colman, marine painter, whose studio is at Laguna Beach, is exhibiting his pictures in San Diego in the Orr Gallery.

A recent bulletin of the  
MUSIC IN THE CLEVELAND MUSEUM OF ART  
MUSEUM announces that the organ  
which is being installed—  
the first, so far as our knowledge goes,  
installed in any art museum—will soon be  
ready for dedication. A series of important  
organ recitals are included in the program  
for the winter, while informal recitals will  
be given from time to time in the late  
afternoon.

Mr. Thomas Whitney Surette will continue going to Cleveland a few days each month during the winter, and on the third Friday of each month will give a series of lectures on "Appreciation of Chamber Music," illustrated by prominent musicians, as was done last season.

Mr. Douglas S. Moore has been appointed assistant curator of the Department of Musical Arts. He is a graduate of Yale, B. A. 1915, and Mus. B. 1917, a pupil of the late Horatio Parker and of Vincent d'Indy in composition and of Harry Benjamin Jepson, Charles Tournemire, and Nadia Boulanger on the organ.

The work of the department will be carried on along the same lines as before, but Mr. Moore will give his entire time to museum work. He will give a course of lectures on "The History of Music" and will continue work with public school children, as well as the children of members.

LONDON  
NOTES  
The London art season is now in full swing as far as exhibitions are concerned, which come in just now with a rush, so that I have in my hands at this moment some fifteen cards for shows opened or just opening. The ball commenced, as usual, with the two leading photographic societies, the London Salon of Photography and the Royal Photographic Society, which have just held two very satisfactory annual displays, that of the

London Salon showing a high level of artistic camera work. There followed the Grosvenor Gallery and Royal Society of Miniature Painters, both of which I propose to mention; but I prefer to take first a very interesting selection of drawings by the Old Masters, now being shown at the Victoria and Albert Museum.

Various bequests, such as the Dyce bequest in 1869, that of Mr. Constantine Ionides in 1899, and of Miss Emily Frances Dalton in 1900, have given our museum a rich and fairly representative collection of drawings, from which the present exhibition has been made with good judgment.

The Grosvenor Gallery autumn exhibition is devoted to the water-color drawings of three artists, Mr. George Clausen, R. A., Mr. James McBey, and Mr. Rushbury. Most attractive are Mr. Clausen's sincere and strong treatment of atmosphere and sunlight, and McBey's war studies for etchings.

The Royal Miniature Society this year comes forward with a very attractive display, included in which is a beautiful portrait miniature of Madame Sarah Bernhardt, by the president, Mr. Alyn Williams, who painted it this summer; and also one of Lady Maxwell, by Mrs. Stella Lewis Marks. Another American woman artist exhibiting this year is Miss Margaretta Archambault, of the Philadelphia Society of Miniature Painters.

At a meeting of the Board of Directors of the American Federation of Arts held in New York on November 4, Col. R. P. Lamont of Chicago was unanimously elected a member of the board in place of Col. James Barnes, who resigned. The following were unanimously elected vice-presidents: Col. James Barnes, Princeton, New Jersey; Mr. Frederick A. Delano, Washington, D. C.; Hon. A. W. Mellon, Secretary of the Treasury, Washington, D. C.; and the Hon. John Barton Payne, former Secretary of the Interior, now Director of the Red Cross, Washington, D. C.

It was decided to hold the Annual Convention, May, 1922, in Washington.

At this same meeting special committees on Expansion, on The Revision of the Copyright Law as Related to Art, and on The Washington Plan, were appointed.

## ITEMS

In Asheville, North Carolina, an art association has recently been formed under the egis of the Pen and Plate Club of that interesting and picturesque city. Mr. Philip S. Henry, of Washington and Asheville, instituted the movement by an essay setting forth the important part that art should play in civic improvement, read at a meeting of the Pen and Plate Club.

The first step will probably be along the line of securing exhibitions which will be set forth in well-appointed galleries in the new high school, of which Asheville has much reason to be proud, but the intention is eventually to erect a building as an art museum.

The Chicago Public School Art Society is conducting a course of four lectures on "The Appreciation of Italian Art," by Professor Ernest H. Wilkins, of the University of Chicago. Two were given in November and two are to be given in December, the first three at private residences, the fourth at the Art Institute of Chicago.

Robert B. Harshe was appointed Director of the Museum and School of Art of the Art Institute of Chicago at a meeting of the Board of Directors held October 1.

The New Haven Paint and Clay Club will hold its fourth exhibition of Little Pictures, December 3 to 18. This exhibition will comprise original works in oil, water color, pastel, etching, engraving and drawing, no one of which is to exceed 16 by 20 inches in dimensions.

The jeweler members of the Boston Society of Arts and Crafts have formed a guild, the objects of which are to promote cooperation among jewelers, to maintain a high standard of craftsmanship in jewelry, to provide effective means for exhibiting good jewelry work, and to further the general interests of the society. The guild has thirty-six members and arranged an exhibition in the rooms of the society from October 1 to 14. All the pieces shown were from new designs, and many had received the commendation of the Jury of the Society.

Jessie Willcox Smith made a most charming poster for the National Association of Book Publishers, to advertise their Third

Annual Children's Book Week—November 13 to 19.

At a recent meeting of the Board of Trustees of the Montclair Art Museum, Mrs. Henry Lang supplemented former munificent gifts to the museum with a gift of \$10,000 to form the nucleus of an endowment fund which that institution is endeavoring to raise.

An exhibition of more than one hundred paintings, largely the summer work of well-known artists, delightfully inaugurated the season. At the private view and reception, five of the pictures were sold.

An exhibition of Architecture and the Allied Arts opened at the museum the middle of November, to continue until January 3. This exhibition was assembled and arranged by Mr. W. E. Moran, architect, assisted by an able committee of New York and New Jersey architects.

An educational film in one reel, called "Threads of Romance" and depicting the design and manufacture of machine-made lace, and available to organizations and societies, has been made at the Zion Lace Industries, Illinois. Inquiries should be addressed to Marshall, Field & Company, Chicago, Illinois.

The Art Division of the General Federation of Women's Clubs has just issued a little pamphlet, "Study Outlines and Bibliography of American Art." These outlines cover Art in the Home, Art in Gardens, Civic Art and War Memorials, Art Training in the Public Schools, Industrial Arts and Crafts, Furniture, Pottery, Architecture, Sculpture, Painting and Prints. Each is quite comprehensive and suggestive. The pamphlet is illustrated by University Prints reproducing works by American artists. It is a joint production, brought together and unified by Mrs. Walter S. Little, chairman of the Division of Art.

The Society of Independent Artists, Inc., announce their Sixth Annual Exhibition, to be held at the Waldorf-Astoria, March 11 to April 2. Every member of the society, and anyone who pays ten dollars to become a member, is privileged to exhibit. Painters may send two paintings; sculptors, four pieces. John Sloan is president of the society; A. S. Baylinson, secretary.



## BOOKS

**DANIEL H. BURNHAM, ARCHITECT AND PLANNER OF CITIES**, by Charles Moore. Houghton Mifflin Company, Boston and New York, Publishers.

One of the notable figures of our day was Daniel H. Burnham, of Chicago, the architect and city planner, a man whose monuments are his works, the proud possessions of his fellow-citizens and of generations yet unborn. The story of his life which Mr. Charles Moore has ably told is, as Mr. Moore himself has said, "in part the story of many other lives that touched his; of influences more powerful than the individual can command." Truly it was a glorious company that fought under his leadership—McKim, St. Gaudens, the Olmsteds, Frank Millet, Theodore Thomas and others, and the record which Mr. Moore has written is for this reason something more than a biography, for, as he points out, scarcely a cause dear to the profession (of architecture) but finds a place on its pages.

First in the chronicle comes the building of the Chicago Fair, which was destined to exert so potent and wide an influence in the development of American art; later the creation of the Park Commission for Washington, which, through its monumental plan, so wisely evolved from that early plan of Washington drawn up by L'Enfant, lent impetus to city planning throughout the world. This led to the making of other city plans: the great plan for Chicago which was at first regarded as a magician's dream but which is steadily and surprisingly finding realization as the years pass. This was followed, as every one knows, by the plan for the rebuilding of San Francisco and the plan for Manila. While these were in progress the American Academy in Rome was started; the national Council of Fine Arts came into and went out of existence, to be followed later by the establishment of a National Commission of Fine Arts authorized by Congress.

Smaller matters, large enough in themselves, were tucked in between, yet Daniel Burnham found time for friendship and for the enjoyment of art. He lived, and he lived well, and for this reason his work and his influence are enduring. Mr. Moore says: "He was first of all a man, with all

a man's virtues, and also with some failings, that are not cloaked. Attempt has been made to disclose enough of his personal, private life to place him in true relation to his public, professional work; for there was in his mind no marked separation between the two. He was essentially the same man in home and office; and he labored to bring up his children as dependable, serviceable members of the community. Here he met with complete success."

Mr. Burnham was fortunate in his biographer. Charles Moore, who is now chairman of the National Commission of Fine Arts, was at one time secretary to Senator McMillan. He became secretary to the so-called Burnham Park Commission and accompanied the commission on its memorable trip to Europe to study foreign city planning. It was he who wrote the report of that commission, a document exemplary for clearness and distinction in style. He also wrote the report for Mr. Burnham of the Chicago Plan. And he served with Mr. Burnham as a member of the Federal Commission of Fine Arts from the time of its formation. In other words, as Mr. Burnham's biographer he was well qualified. Furthermore, he could bring to his task sympathetic knowledge and understanding of those happenings, experiences and ideals nearest the great architect and town planner's heart.

It is a friendly chronicle, written with great dignity yet genuine humanness; frank, direct, outspoken; acknowledging shortcomings but with a real admiration well founded for the subject. In short, this is a human document as well as a historical record—a monumental work, beautifully and artistically put together and set forth. It is in two large volumes, finely printed, copiously illustrated and handsomely bound.

**ROBERT HENRI, HIS LIFE AND WORKS.** With Forty Reproductions. Edited by William Yarrow and Louis Bouche. Privately Printed, for subscribers only, by Boni & Liveright, New York.

This is the first of a promised series of monographs on eminent American artists to be issued under the general title of *The American Art Library*. It is a welcome and delightful publication, fulfilling completely all that was promised for it in the



publishers' announcement of some months ago. The text, supplied in this instance by the editors, is well written and thoughtful. It is critical as well as appreciative, and should provoke that sort of discussion which is sorely lacking today and is most stimulating and helpful to art. The incidents in Robert Henri's life which have influenced his artistic career are set forth in an engaging manner, but the writers never forget that it is the artist they are dealing with, not merely the man, and what they have to say in regard to Mr. Henri's art is applicable to the art of others; in other words, to a larger and better comprehension of art in America today. This kind of art-writing is rare and greatly needed.

Aside from the text, the forty full-page illustrations of Mr. Henri's paintings would, in themselves, be a valuable contribution to the history of American art. Like a one-man exhibition, they give opportunity for the public to judge for itself the merits, shortcomings and individuality of the artist, and so to determine his distinction. The frontispiece is a portrait of Mr. Henri, reproduced, undoubtedly, from a photograph. The list of illustrations includes, for the most part, paintings now in public and private ownership, and alone witnesses to the value collectors have placed upon Mr. Henri's work, and to the fact that prophets are not necessarily without honor in their own country. A list of twenty-eight museums, all but one of which are in the United States, owning paintings by Robert Henri, is appended to the biographical sketch, together with a list of his awards.

**ART AND ARTISTS OF INDIANA.** By Mary Q. Burnet. Published by The Century Co., New York City.

It is well worth while, as a matter both of pride and as a means of stimulating further endeavor, that the art of special localities be recorded and set forth. Indiana offers the historian a rather surprising amount of material—not all good, by any means, but evidencing strongly the artistic impulse. The history of Indiana art covers a period of more than a century, having begun way back in pioneer days and continuing in the present. Some of Indiana's sons and daughters have more than "made good" in the big outside world; others have

been content to produce chiefly for themselves, in their own localities.

Mrs. Burnet, the author of this book, is an Indianian by birth and has lived there all her life. Since 1916 she has been Director of Prints in the General Federation of Women's Clubs and has had several traveling exhibitions under her supervision. She is also the Indiana editor for the *American Art Annual*, and she has organized lately a traveling exhibition of Indiana art; in fact she has made a careful study of the subject and evidences her competence as an historian.

**THE PORTRAITS OF DANTE.** By Frank Jewett Mather, Jr. Princeton University Press.

In connection with the celebration of the sixcentenary of the death of Dante, the Princeton University Press has issued this interesting and scholarly book by Mr. Mather, Marquand Professor of Art and Archaeology in Princeton University, which follows the form adopted some time since for the Princeton monographs in Art and Archaeology, of which series this is the tenth. It is the author's purpose to put beyond dispute the fact that the Palatine Miniature is the most authentic likeness, and he gives a more lucid account of the sources of Signorelli's and of Raphael's Dante than we have had before. There are no less than sixty-three illustrations, as well as diagrams of Dante's skull, reconstructed to scale from the official measurements, both front and side views.

**SCULPTURE OF TO-DAY.** By Kineton Parkes. Universal Art Series. Edited by Frederick Marriott. Charles Scribner's Sons, New York; The Westminster Press, London.

This is an English publication, simultaneously issued in the United States, and its chief interest lies in its record of the work of English sculptors. The chapter on American Sculpture is extremely incomplete and inaccurate, and that on Canadian Sculpture contains a surprising amount of misinformation. The text throughout would seem to have been rather hastily thrown together without either very serious thought or a large amount of knowledge. It is neither entertaining nor instructive—not a volume which one would read for pleasure or turn to as a reference.

# THE AMERICAN FEDERATION OF ARTS BULLETIN—DECEMBER, 1921

## TRAVELING EXHIBITIONS

War Portraits.....	Buffalo, N. Y.
Oil Paintings lent by The Metropolitan Museum.....	Logan, Utah.
Paintings of the West.....	Columbia, S. C.
Pictures of Children.....	Roanoke, Va.
Paintings, Miniatures and Bronzes by The National Association of Women Painters and Sculptors.....	Columbus, Ohio.
Water Colors—1921 Rotary.....	Grand Rapids, Mich.
Mural Paintings by Allen True.....	Fort Collins, Colo.
Pennell Etchings.....	Decatur, Ill.
Etchings lent by Keppel and Co.....	St. Louis, Mo.
Lithographs by Members of the Senefelder Club.....	Kansas City, Mo.
100 Wood Block Prints.....	Seattle, Wash.
Large Print Exhibition.....	Jackson, Mich.
Prints for the School Room.....	Downer's Grove, Ill.
Photographs of Alexander Paintings.....	Mt. Vernon, N. Y.
British Commercial Posters.....	St. Petersburg, Fla.
Textile Designs and Fabrics.....	Elmira, N. Y.
Printed Fabrics.....	Savannah, Ga.
Wall Paper.....	Savannah, Ga.
Photographs of Cathedrals.....	{Oxford, Ohio, Dec. 1-14. Pittsburgh, Pa., Dec. 16-30.
New York School Art Work.....	Stanford University, Calif.
Children's Exhibition.....	Bloomington, Ill.

## ILLUSTRATED LECTURES

American Sculpture B.....	Manchester, N. H.
American Painting.....	Roanoke, Va.
George Inness.....	{Winchester, Tenn. Erie, Pa.
American Mural Painting.....	Oak Park, Ill.
Civic Art B.....	{New Britain, Conn. Shreveport, La.
Painters of the Mode.....	Shreveport, La.
Prints: The Commonest Form of Art.....	Montgomery, Ala.



# Bulletin

## EXHIBITIONS

PHILADELPHIA WATER COLOR CLUB. Pennsylvania Academy of the Fine Arts. Nineteenth Annual Exhibition ..... Nov. 6—Dec. 11, 1921  
Exhibits received prior to October 18, 1921.

PENNSYLVANIA SOCIETY OF MINIATURE PAINTERS. Pennsylvania Academy of the Fine Arts. Twentieth Annual Exhibition. .... Nov. 6—Dec. 11, 1921  
Exhibits received prior to October 24, 1921.

NATIONAL ACADEMY OF DESIGN. Winter Exhibition. Fine Arts Galleries, New York ..... Nov. 18—Dec. 18, 1921  
Exhibits received November 1 and 2, 1921.

HANDICRAFT CLUB OF BALTIMORE. Annual Exhibition, Peabody Institute. .... Dec. 5—28 1921.

CORCORAN GALLERY OF ART. Eighth Biennial Exhibition of Contemporary American Paintings. .... Dec. 18—Jan. 22, 1922

NEW YORK WATER COLOR CLUB. Fine Arts Galleries, New York  
Thirty-second Annual Exhibition. .... Jan. 1—14, 1922  
Exhibits received December 24, 1921.

AMERICAN WATER COLOR SOCIETY. Fine Arts Galleries, New York  
Fifty-fifth Annual Exhibition. .... Jan. 1—14, 1922

ARCHITECTURAL LEAGUE OF NEW YORK. Fine Arts Galleries, New York. Thirty-seventh Annual Exhibition. .... Feb. 4—Mar. 5, 1922

PENNSYLVANIA ACADEMY OF THE FINE ARTS. One hundred seventeenth Annual Exhibition. .... Feb. 5—Mar. 26, 1922

NATIONAL ACADEMY OF DESIGN. Fine Arts Galleries, New York  
Ninety-seventh Annual Exhibition. .... Mar. 24—Apr. 23, 1922  
Exhibits received March 7 and 8, 1922.

CARNEGIE INSTITUTE. Twenty-first International Exhibition  
Pittsburgh ..... Apr. 27—June 15, 1922